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KUAN-TIN OF THE FUJIWARA PERIOD
PURCHASED FOR THE NICKERSON COLLECTION

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MINERVA BY NEAL AND COMPANY AND TWO CUPIDS BY RALPH WOOD IN
BUCKINGHAM COLLECTION OF OLD ENGLISH LUSTRE

THE BUCKINGHAM COLLECTION OF OLD ENGLISH LUSTRE

THE English lustre collection made by Miss Lucy Maud Buckingham and presented to the Museum, is now installed in Gunsaulus Hall. It forms an important addition to the other collections of English ceramics to which it is related—the Blaxius Collection of English and American Ceramics and the Gunsaulus Collection of Wedgwood. When R. L. Hobson, the British Museum authority on ceramics, was in this country a few years ago, he saw the collection and pronounced it the most notable group of English lustre he had ever seen.

In studying English lustre it is interesting to trace its origin. The earliest known lusted pottery is that found in the ruins of Rhages and other ancient cities of Persia. Some of the fragments unearthed date possibly from several centuries before the Christian era. As

early as 1350 a traveler in Spain wrote of a beautifully gilded pottery made at Malaga which was exported to the most distant countries. Lustre was the principal method used by the Moors in Spain for the decoration of their pottery, which was called Hispano-Moresque. In Italy the art was further developed by the Maestro Giorgio Andreoli at Gubbio. In the best examples of Gubbio lustre, merely portions of the surface were decorated with lustre. It was never applied to the entire body, but was used only as high lights, if one may use that term, or over a particular color for the purpose of producing a different quality or added richness of effect. It may be considered some distance from the flashing iridescent lustres of Gubbio to the more subdued and modest Staffordshire lustre, but indeed these were the source of inspiration of the English potter.

The large number of examples of English lustre in the Buckingham Collection, all of which have been selected for the purpose of forming an ideal museum collection, are a revelation of the great variety of ways in which lustre was used by English potters. It demonstrates most forcefully their versatility and technical skill. Nearly all English potters from 1770 to about 1850 made lustre in some form at one time or another. The best period was from 1790 to 1800.

The English potter applied lustre to his cream ware and to brown bodies which were first glazed and fired before the various kinds of lustre were applied. In the early nineteenth century certain potters, such as Minton, Davenport, Josiah Spode II, and others applied lustre to porcelain. However, lustre was more extensively and successfully combined with pottery than with porcelain.

Lustre became so popular that it was used not only on the cheap little mugs adorned with transfer pictures and poems, made to catch the eye of the sailor looking for a present for his sweetheart, but also on Wedgwood garnitures, classic in their refinement of shape. At certain potteries it was limited to simple borders or dainty floral patterns, while at other works the entire object was covered with lustre. After the Napoleonic wars when Georgian silver and Sheffield plate were destroyed, silver lustre came into vogue to take the place of silverware. The potters used silversmiths' moulds and covered their shapes with silver lustre. There are a number of such pieces in this collection—tea-pots with corrugated bodies and pyramid covers, also sugars and ewers.

The English potter had a number of ingenious ways of using lustre, producing it from copper, silver, steel, and gold. From gold he secured the pink lustres of varying shades. One of the most beautiful forms of lustre is the "resist" in which a background of silver

or copper is used with a pattern in white, yellow, or blue. The designs are often of great intricacy and lace-like delicacy. Though transfer decorations of landscapes, portraits, and historic scenes were often duplicated by the different potteries, the lustre borders used with these always varied in design. Indeed, it is the lustre borders rather than the transfers which are the means of identifying the pottery from which they came. Pink lustre was used not only in painting designs and landscapes on a white body, but also to cover the whole object with a filmy glaze upon which transfers were placed. All of these ways of using lustre may be studied in the Buckingham Collection.

The rivalry and competition among the different potters, led by Josiah Wedgwood and Ralph Wood, resulted in many experiments. Many of such pieces were made in limited numbers, among which were unique busts and statuettes and more pretentious statues—things difficult to produce in ceramics. The Buckingham Collection contains a number of these rare examples, which are highly prized and valued by collectors. No effort has been spared to secure such specimens and at the same time those in the finest condition.

Among the rare specimens in the collection are a number of Wedgwood pieces, the most important being his fish set of shell dishes made in 1792. This is one of four sets known to be in existence. Wedgwood studied the shells in his own collection and attempted in his pieces to represent the color of the natural shells as far as possible. He also sought to reproduce something of the color effect he had noticed when in the fall he had seen a yeoman dip a white dish in grape juice. It was in his attempt to produce something novel by the "splash" process of lustre that he perfected his pearl ware. This ware was used first in combination with the "splash" lustre on his shell set. Wedg-



LEEDS GARNITURE WITH SCENES FROM THE LIFE OF MADAME RECAMIER IN
BUCKINGHAM COLLECTION OF OLD ENGLISH LUSTRE

wood's pearl ware was a superior kind of queen's ware and was made from clays of greater purity than those used in queen's ware. While queen's ware was an earlier product made in considerable quantities, pearl ware was never produced extensively. The yellow ground of queen's ware would have impaired the purity of the delicate colors which he wished to secure in his shell dishes, hence his production of the pearl ware. In the Blaxius Collection may be seen a shell plate decorated with pink enamel on pearl ware. The "splash" lustre on the shell set in the Buckingham Collection was produced by a thin application of gold. This extended the glaze of the ware to a purplish pink color on which the metallic reflex of the lustre displayed itself to great advantage.

Besides the other Wedgwood pieces in the collection there is a garniture and a vegetable dish with a red lion on the cover, a cake basket in white with silver lustre floral ornaments, an incense burner in "splash" lustre, and a bust of a Madonna in all-over silver lustre. Especially noteworthy is a bust by Mrs. Lande, who excelled in the modeling of children.

Included in the rare pieces by other potters is a garniture from the Leeds

potteries. It consists of five vases in silver "resist" on a delicate buff with transfers, illustrating scenes from the life of Madame Récamier. These are very important since it is rare to find a group of five vases intact. A whole case is devoted to silver "resist" on canary yellow, which is very rare; this is largely Bristol. A Clewes platter with a painted transfer river scene and a border of pink lustre in colored flowers shown here corresponds with one in Major Cyril Earle's collection, page 23, No. 740. Some of the other unusual examples are a Minerva by Neal and Co. and two Cupids by Ralph Wood, all in pink lustre and intended to be used together as a mantle decoration; a lion in silver lustre by Ralph Wood, a Leeds puzzle jug with lace-like pierced body in all-over silver lustre; and a watch case in the form of a tall clock with figures at the base by Dixon and Austin of the Sunderland potteries. The collection contains a cone shaped ornament with a ball and lion in silver lustre, which was placed as an advertisement in stores where lustre was sold.

From the aesthetic viewpoint the Wedgwood pieces are among those most attractive. His remarkable taste as an artist combined with his indefatigable

persistence as a potter is to be found in his lustre ware as well as in his jasper and other wares. It is the refinement and beautiful proportions of his forms and the exquisiteness of the color in such effects as his "splash" and "vermicelli" lustre that seem to set off his works from those of his contemporaries. Even in such pieces as his cake basket, which is more of a technical than an aesthetic achievement, one marvels at his ability as a craftsman.

THE GURLEY COLLECTION

A COLLECTION of drawings by old masters recently presented to the Museum by Professor William F. E. Gurley in memory of his mother, Leonora Hall Gurley, is a most significant addition to the Art Institute's permanent collection. Professor Gurley has been twenty-five years in making his collection which consists of many hundred drawings, ranging from the thirteenth to the nineteenth century. Among the famous artists included are Van Eyck, Michelangelo, Leonardo da Vinci, Raphael, Titian, Correggio, Dürer, Rembrandt, Murillo, Velazquez, Rubens, Boucher, Piranesi, Poussin, Claude Lorrain, Hogarth, Sir Joshua Reynolds, Gainsborough, Turner, Benjamin West, Rossetti, and Millet. The stamps of collectors, such as Charles I, Queen Christina, Sir Thomas Lawrence, Sir Joshua Reynolds, and the British Museum give an indication of the high standard maintained by Professor Gurley. It is planned to exhibit a group of drawings from this collection in March in Gallery 43, adjoining the Print Room. This gallery has been set aside for the display of old masters' drawings which will be changed from time to time.

The Gurley Collection in conjunction with the Dutch, French, English, and American drawings, mostly of the modern period, already acquired by the Museum through various gifts and purchases, establishes an important new department and brings into prominence a branch of art hitherto inconspicuous at the Art Institute. The studies and sketches for portraits, easel paintings and decorations, the designs for book illustration and engraving contained in this voluminous group will prove a veritable mine of research material for the student, the importance of which can hardly be overestimated.



"SPLASH" BY WEDGWOOD



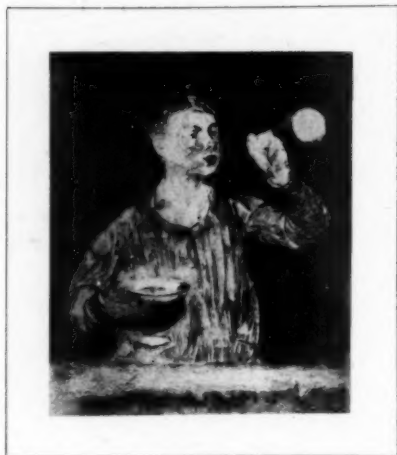
"ALL-OVER" SILVER BY RALPH WOOD



CLEWES



"VERMICELLI" BY WOOD
LUSTRE FROM BUCKINGHAM COLLECTION



LA BULLE DE SAVON—ETCHING BY MANET IN
ROULLIER COLLECTION

THE ROULLIER COLLECTION

MRS. Albert Roullier and Miss Alice Roullier have presented the Art Institute with twenty-two modern French etchings and lithographs which are to form the nucleus of a group to be known as The Albert Roullier Memorial Collection and to which each year additions will be made. Displayed in the Print Gallery for the past month, the collection has attracted unusual interest, since it comprises the work of men who devoted all of their energies to painting rather than to etching and lithography. Most of them made few prints and invariably a limited number of impressions were produced. For this reason such works of art are very rare and difficult to secure. Among the group are such little masterpieces as Manet's "Bubble boy," an etching partly printed in color, Carrière's self portrait and a portrait of his wife, Corot's lithograph, "Willows and white poplars," and Degas' "Musée des Antiques," an unusual aquatint said to portray Mary Cassatt gazing at a mummy case in the Louvre. This group of prints by their quality rather

than by their number reveals the modern and contemporary character of French graphic art, which with the exception of the Redon lithographs is unrepresented in the Institute's collections. As an expression of modernism the prints by such artists as Marie Laurencin and Van Gogh are of particular interest.

The unique character of this memorial is in truth a fitting tribute to the man, who, more than anyone else, stimulated Chicago art lovers to an appreciation of what was most significant in the graphic arts.

CURRENT EXHIBITIONS

ON January 26 will open the two exhibitions organized by Chicago artists, the Twenty-sixth Annual Exhibition by Artists of Chicago and Vicinity and the Twelfth Annual Exhibition of Etchings under the management of the Chicago Society of Etchers. A reception will be held on the opening day, followed by the annual dinner to the artists.

In order to stabilize the present fluctuating state of art values, the Chicago Society of Artists voted to have placed on the entry blanks for the exhibition two new clauses. The artist who sends his works to the exhibition promises to put the lowest price he will accept on them and agrees not to change it for six months.

The jury for the Chicago artists exhibition is as follows: painters, Karl A. Buehr, Edgar S. Cameron, Charles W. Dahlgreen, Frank V. Dudley, Gerald A. Frank, Frederick F. Fursman, Frederic M. Grant, Oliver Dennett Grover, Lucie Hartrath, Carl Hoeckner, Rudolph F. Ingerle, Alfred Juergens, Carl R. Krafft, A. H. Krehbiel, John W. Norton, Arvid Nyholm, Pauline Palmer, H. Leon Roecker, Gordon St. Clair, Walter Sargent, and John F. Stacey; sculptors, Sidney Bedore, Richard W. Bock, Leonard Crunelle, Maximilian Hoffmann, Emory P. Seidel, Nellie V. Walker and Emil R. Zettler.

The following prizes are awarded for the first time this year: two purchase prizes of \$250 each from the Charles S. Peterson Purchase Fund, to be given to the public schools of Chicago for permanent exhibition; the Renaissance Prize of \$100 for a meritorious work by a young artist who has never received a prize; the Robert Rice Jenkins Prize of \$50 offered by Mrs. George Raymond Jenkins for a work by a young artist who has not received a previous award; and the Hinsdale Woman's Club Prize of \$50 for a painting.

The other prizes which are given as usual include two Mr. and Mrs. Frank G. Logan medals with accompanying money prizes, the Fine Arts Building Purchase Prize, the Edward B. Butler Purchase Fund, the Mrs. Julius Rosenwald Purchase Fund, the Joseph N. Eisendrath Prize, the Harry A. Frank Prize, the Clyde M. Carr Prize, the Municipal Art League Prize, the Mrs. John C. Shaffer Prize, the Mrs. William O. Thompson Prize, the Business Men's Art Club Prize, the Englewood Woman's Club Prize, the Chicago Woman's Aid Prize. The Municipal Art League will make its annual purchase for the Municipal Art League Gallery, and the Arché Club for its gallery. The Chicago Society of Artists will award its Silver Medal.

The exhibition of the Chicago Society of Etchers is not exclusively a display of the works of local etchers, but an international exhibition organized by the Chicago etchers. Included in the works of artists from all over the world there will be this year a special group of etchings from Australian artists. A strong English influence is noted in their work.

The jury for this exhibition includes: Sears Gallagher of Boston, Ernest Roth of New York; and Otto J. Schneider, Lee Sturgis, and Elisabeth Telling, of Chicago. The Logan Prize of \$100 will be awarded and probably divided

into four prizes as usual. Purchases will be made for the Institute's collection.

About February 1 an exhibition of pewter from the collections of M. G. Wallace, Edward A. Ayer, and Mrs. William O. Goodman will be shown in Gunsaulus Hall. The Emma B. Hodg e collection of samplers will continue on view. A unique Chinese sampler from this collection is shown on page 15 of the BULLETIN. It was made in a mission school in China about 1750 and contains the inscriptions, "Peace to the entire world," "May your halls be filled with gold and jade," and "High position and longevity." This collection, considered one of the most important in this country, is supplemented by the samplers recently presented by Mrs. Maurice L. Rothschild.

The Japanese color prints by Kiyonaga from the Buckingham Collection will continue on exhibition in Gallery 46.



CHINESE PAINTING OF THE
MING PERIOD LENT BY
ROBERT ALLERTON



MOUNT LOVEWELL—PAINTING BY CHAUNCEY F. RYDER PURCHASED BY THE FRIENDS OF AMERICAN ART

THE CHINESE AND OTHER GALLERIES

THE last of January there opened in Gallery 5, the room formerly devoted to classical casts, an exhibition of early Chinese and Korean art. The display is made up of important new loans from Chicago collectors, recent gifts to the Museum, and the objects which were formerly exhibited in Gallery 48. The new installation of these choice works of art in the larger gallery gives the exhibition a distinction which is in keeping with its artistic importance. Mrs. Richard T. Crane has loaned a group among which are some unique statues, rare porcelains, and jewel trees. Works have also been loaned by Miss Kate Buckingham, Russell Tyson, Mrs. William J. Calhoun, Mrs. George T. Smith, Mrs. Fred W. Smith; Samuel A. Marx, and Mr. and Mrs. Potter Palmer. The recent gifts of Mrs. C. Morse Ely, Russell Tyson, and Robert Allerton, displayed in Gunsaulus Hall, will also be included.

In consequence of the enlarged plans of the Museum changes have been made in the architectural arrangement of Gunsaulus Hall. The Gunsaulus Collections of Old Wedgwood and Pottery of the Near East are being installed in conjunction with the Amelia Blanks Collection

tion of English Pottery and Porcelain and the Lucy Maud Buckingham Collection of English Lustre. Other collections of ceramic art are being placed in the galleries in this wing. One large gallery has been reserved for passing exhibitions of decorative art in accordance with the wishes of the donor, William H. Miner, who presented the hall in honor of Dr. Gunsaulus.

Gallery 10, formerly devoted to classical antiquities, is now given over to Egyptian art. Here are displayed mortuary objects and tomb reliefs lately purchased for the Museum by Dr. Breasted in Egypt and the examples of Egyptian art formerly shown in Galleries 1 and 9. Galleries 9 and 10 now contain a representative collection of the various periods of Egyptian art. This material, whether in original works of art or in reproductions, has been selected with a view to its artistic significance. The group of sculptors' models will be found of extreme interest to sculptors. A handbook in accord with the latest archaeological thought is now in preparation by Dr. T. George Allen under the direction of Dr. Breasted. This collection will be described more in detail later.

The Munger and DeWolf Rooms have been re-decorated after a long series of experiments with lighting and wall coverings. The best background for pictures has been found to be one in which the surfaces are vibratory and there is a roughness of texture or a slight pattern for the play of light and shade. Such a background makes the frame appear less conspicuous and concentrates attention on the paintings. The DeWolf Room has been arranged as a landscape gallery with the best possible background for this type of painting.

The Catherine M. White Room has been hung with paintings from the Friends of American Art and with the same attention to installation.



DISORDER—EXHIBITION OF SCULPTURE BY ALFONSO IANNELLI

DECEMBER AND JANUARY EXHIBITIONS

THE group of special exhibitions held in the east wing and the loan collection of Oriental art held in Gunsaulus Hall during the latter half of December and the first weeks of January attracted a great amount of attention. The exhibition of Alfonso Iannelli with its architectural decorations of heroic size made an imposing entrance to the displays of paintings in the galleries beyond. The different fields of art in which Mr. Iannelli has expressed himself, including architecture, interior decoration, and the applied arts, made his exhibition one of pleasing variety. His drawings, water color sketches, and models for projected works served to give an intimate touch of the personality of this artist. His decorative treatment, fondness for symbolism, and strong feeling for the relatedness of the arts indicate an important new influence at work in Chicago.

Portraits, landscapes, and genre were to be found in a variety of mediums and techniques in the exhibitions of paintings. The canvases of Sigurd Schou depicted the picturesque "old salts" of Brittany, both as fascinating types or as part of the play of color in a shore scene. Marines and a few nude phantasies were included. His delightful still life canvases were shown with the group of flower paintings. All were done with his characteristic free use of the palette

knife and with his colors pitched high.

One room was devoted to Leopold Seyffert's charcoal portraits. In addition to his group of musicians were shown his recent drawings of prominent Chicago men. These included, Albin Polasek, Frank G. Logan, Charles A. Monroe, Charles W. Foulds, Marshall Field, Jr., Percy Eckhart, Julius Rosenwald, Robert Allerton, John T. McCutcheon, Potter Palmer, Frederic Stock, Edward B. Butler, Robert B. Harshe, Charles L. Hutchinson, Eames Mac Veagh, John A. Carpenter, and Harry Pratt Judson. In these quick sketches, which were made in about an hour, he displayed that same knowledge of the fundamentals of drawing and facility of technique which is to be found in his oil portraits.

The inclusion in Mr. Seyffert's exhibition of his Spanish and Dutch subjects, which are not so well known to art lovers of Chicago as to those of the east, gave a better opportunity for knowing the individuality of this talented and versatile painter. In his portraits might be studied his treatment of types as varied as John G. Johnson and Arthur B. Charles, Jr.; and his methods of approach as widely divergent as his "Blue and Green Hat" and his portrait of Mrs. Leopold Seyffert.

Pastel, a particularly happy medium for expressing subtle and delicate effects, was used to great advantage by Ray



THE TWIN BROTHER—EXHIBITION OF PAINTINGS
BY SIGURD SCHOU

Boynnton. In his handling of the medium he has proved himself a most brilliant follower of the traditions of Whistler and his teacher, William P. Henderson. His mountains of California suggested old Chinese paintings in their decorative effect and softness of color; and such imaginative conceptions as his "Europa" gave evidence of his poetic feeling.

The paintings of flowers, which were shown by the Museum in the gallery adjoining the display of the Wild Flower Preservation Society, suggested the different ways taken by painters in approaching this subject. Here were to be found cultivated flowers in the garden by Johanna Hailman, flowers in their wild state by Dudley Crafts Watson, wax flowers in a glass case by Grace Ravlin, and many other interpretations.

The exhibits of the Wild Flower Preservation Society were displayed against a background of grasses and a group of paintings of the forest preserves. The exhibition was most comprehensive and included the many fields investigated by nature lovers.

From January 3 to 23 an exhibition of portrait drawings and dry points by Elisabeth Telling of Chicago was held in the Print Room. Miss Telling studied at the School of the Institute with William P. Henderson, Charles Francis Browne, and with M. Heymann of Munich, George Senseney, and Hamilton Easter Field. Her exhibition contains portraits of many prominent Chicago people. Miss Telling centers her attention on the portrayal of the head, which though done with great attention to detail has life and artistic feeling. She has seen the peculiar fitness of etching for expressing those subtle and illusive qualities characteristic of childhood and has sought to express them in her own refined and delicate manner. Her children show a careful study of the qualities characteristic of the various phases of childhood.

THE LIBRARY

THE Ryerson Library has subscribed for *Les dessins de Hans Holbein le jeune*, to be completed this year in eight volumes of facsimiles, comprising an authoritative reproduction of all the extant drawings and designs of Holbein. The editor is Dr. Paul Ganz, Director of the Public Picture Collection of Basel, where much of the artist's work is to be seen. Dr. Ganz, a recognized Holbein scholar, will give his valuable critical comments in the last volume. Four volumes have already come to the library, each one containing fifty plates.

The portrait sketches of the Windsor Castle collection have been well reproduced before, but never with the attention to the surface of paper, and the quality of line—pen, silver-point, crayon or pencil, which one discerns in this work from the press of Boissonnas of Geneva. The fifty-five portraits so far published are representative of his English periods.

The arrangement of the drawings, in miscellaneous groups of ten shows the diversity of Holbein's commissions, rather than his growth in any one field. Scattered among drawings of the portrait type are designs without chronological order of small medallions for the painted glass windows common in the early sixteenth century, sword-trappings and other metal-work, Limoges enamels, jewelry, book covers, architectural details, and heraldic blazons. In many of these designs one can see the influence of Renaissance ideas picked up in Lombardy and southern France, but the body of the work is thoroughly German.

The Burnham Library exhibited during December manuscripts from the collection of the Museum and of Ernst F. Detterer, arranged by Mr. Detterer to show the development of the alphabet from the round Roman letter to the pointed Gothic in the North and to the round Gothic in Italy.

NOTES

J ARTHUR MACLEAN has been appointed Assistant Director and Curator of Oriental Art and William McC. McKee Curator of Prints and Drawings. Both men took up their new duties in January. Mr. MacLean comes to the Art Institute with a rich experience in museum work which makes him particularly well qualified for both positions. He has been curator of all the collections at the Cleveland Museum since its foundation. Previous to that time he was connected with the Boston Museum of Fine Arts for seven years. He was a favorite pupil of Okakura Kakuzo under whose tutelage developed that group of talented Oriental scholars now filling important museum posts in this country. Mr. MacLean became the adopted pupil of Kakuzo, receiving the name of Oka Katana and personal seal cut by the hand of the great Oriental scholar. He was a student at Harvard and traveled around the world with Dr. Denman Ross.

William Mc C. McKee also comes from the Cleveland Museum where he has been holding the position of Curator of Prints and Librarian. He was reference librarian at the Carnegie Library of Pittsburgh and designer for the Herter Looms. He was graduated from the Carnegie Institute of Technology and from Lehigh University. His library training is an excellent preparation for his



DRAWING BY VAN GOGH
THE FRIENDS OF AMERICAN ART



LITHOGRAPH BY COROT IN THE
ROULLIER COLLECTION



DRAWING BY JEROME MYERS
THE FRIENDS OF AMERICAN ART



DRAWING BY DEGAS
PRESENTED BY ROBERT ALLERTON



RODIN IN HIS STUDIO—DRAWING BY J. F. RAFFAELLI PRESENTED BY MRS. L. L. COBURN

work as curator of prints. To Mr. McKee will also fall the care of the Art Institute's collection of water colors and illuminated manuscripts.

FRENCH DRAWINGS—French drawings have been installed in the corridor leading to the Old Masters' Room. A number of drawings recently presented by Robert Allerton have been combined with his former gifts and other drawings belonging to the Museum. One of the most interesting works in the collection is a portrait of Rodin by Raffaelli, the gift of Mrs. L. L. Coburn. Other works in the group are water color sketches by Rodin and three drawings by Degas, the gifts of Mr. Allerton; and a remarkably fine pen and ink by Van Gogh, a drawing by Millet, a water color by Jongkind, and a wash drawing by Constantin Guys, the gifts of the Friends of American Art. A rare portrait in water

color by Clouet lent by Miss Alice Roullier represents an earlier period of French art.

PRIZES, BEQUESTS, AND BENEFACTORS—Mr. and Mrs. Frank G. Logan have added a water color prize to the generous list of prizes which have been awarded by them for a number of years at the various exhibitions held at the Institute. This is a prize of \$150 and will be given to an American artist exhibiting in the international exhibition of water colors.

In consideration of their gifts to the Museum eight new names have been added to the Institute's list of Benefactors. They are Lina S. Waller, John G. Shedd, Mary R. Shedd, Nellie A. Black, Howard W. Baker, Kate S. Buckingham, Henry L. Frank and William F. E. Gurley.

The Museum has now received the John C. Black Fund of \$100,000; the William T. Baker Fund \$51,760; the Robert Alexander Waller Fund of \$50,000; and \$5,000 from the estate of William A. Fuller.

PURCHASES AND LOANS—The Friends of American Art made the following purchases of paintings from the annual exhibition, "A model" by Leopold Seyffert from the William O. Goodman Fund, "The dancing lesson" by Cecilia Beaux, "Mount Lovewell" by Chauncey F. Ryder, "Arbor day" by Eugene F. Savage and "Portrait; Miss McFadden" by Abram Poole; and of sculpture the portrait bust of Frank Duveneck by Charles Grafly. Mrs. L. L. Coburn has presented Louis Kronberg's painting "Grandmother." A painting entitled "Venetian girl" by Frank Duveneck has been loaned the Museum by Charles Duveneck.

From the loan exhibition of Oriental art held during the past month, in which twenty-eight early sculptures and paintings were displayed, the fol

lowing works have been acquired by the Museum, a white marble Kuan-yin of the T'ang period, a Korean Buddha of the fourteenth century of gold lacquer, and a stone head of a Kuan-yin of the Sui period, the gifts of Robert Allerton; two Korean paintings, the gift of Russell Tyson; a white marble head of Buddha, the gift of Mrs. C. Morse Ely; and a carved wood Japanese Kuan-yin of the Fujiwara period, purchased for the Nickerson Collection.

The Print Department has received the following gifts, twenty-two modern French prints from Mrs. Albert Roullier and Miss Alice Roullier for the Albert Roullier Memorial Collection of Prints, which has been mentioned elsewhere in the BULLETIN; twenty-one engravings by old masters from Mr. and Mrs. Potter Palmer to be added to the collection of little masters; three etchings by Eileen A. Soper, one etching by A. W. Heintzelman, one color woodcut by Frances Gearhart, and one color woodcut by Gustave Baumann from Wallace DeWolf; one etching by Lester Hornby and one etching by Dirk Baksteen from the Chicago Society of Etchers; two lithographs by William Rothenstein from Arthur B. Spingarn. Fifteen engravings by Hogarth and three contemporary Austrian color woodcuts were purchased from the Fair Fund.

The following drawings have been donated, three by Rodin, one by Augustus John, three by Degas, the gift of Robert Allerton; one by Raffaelli, the gift of Mrs. L. L. Coburn; one by Augustus John, the gift of Stevenson Scott; and six by George W. Breck, the gift of Mrs. George W. Breck. Drawings by Van Gogh, Jongkind, Millet, and Guys have been purchased by the Friends of American Art. Miss Roullier has lent a water color drawing by Clouet; Stephen T. Mather, a water color by Dodge MacKnight; and Mrs. Richard T. Crane, a painting by Arthur B. Davies.



MADAME CARRIERE—LITHOGRAPH BY CARRIERE
IN THE ALBERT ROULLIER COLLECTION

The Antiquarian Society has presented an Austrian sampler; and Mrs. Maurice L. Rothschild, fourteen samplers.

The Museum has acquired by purchase five miniatures from French, English, and Sieneese manuscripts of the thirteenth and fourteenth centuries.

WEEKLY NEWS LETTER—A weekly news letter is now being sent out from the Director's office of the Art Institute to weeklies, journals, foreign newspapers, and out-of-town dailies within one hundred miles of Chicago. It contains short paragraphs of news concerning the activities and exhibitions at the Museum which can be clipped for publication. Jessica MacDonald is in charge of this work.

AUTOMATIC STEREOPTICON LECTURE—A free lecture on Dutch art based on examples in the Institute's collection is being given by an automatic stereopticon



WROUGHT-IRON GRILLE BY JOHN ROTH OF THE
JOHNSON-MEIER COMPANY ERRONEOUSLY
ATTRIBUTED IN LAST BULLETIN

on Saturday afternoons and Sundays in the Museum Instruction room. A lecture on Flemish painting is now in preparation, and others will be provided, if this innovation in art instruction continues to receive the endorsement of the lay visitor.

DE LUXE EDITION—A de luxe edition of *The Graphic Arts* by Joseph Pennell, the Scammon lectures for 1920, has been issued. This edition, which is limited to 150 copies and signed by the author, is printed on Japanese vellum and bound in white buckram. It contains an original etching by Joseph Pennell entitled "Building," a reproduction of a color block print "The landmark" by Gustave Baumann, and a reproduction of the lithograph, "The little nude model reading" by Whistler. The price of this edition is \$40. Copies may be secured at the Art Institute.

MUSEUM INSTRUCTION—To answer

the layman's desire for a greater knowledge and appreciation of art the following courses are being given in the Museum Instruction Department, "Art in Italy" on Monday or Friday mornings at 10:30; "The history and appreciation of painting" on Tuesdays at 2:30; "The history and appreciation of architecture" on Wednesdays at 10:30. A class arranged primarily for business people is held on Saturday afternoons at two o'clock to study the Institute's collections of paintings in historical sequence. There is a private class for children on Saturday at ten o'clock.

CORRECTION—The wrought-iron grille from the applied arts exhibition reproduced on the cover of the last BULLETIN was erroneously attributed to Samuel Yellin. It is the work of the Johnson-Meier Company of Chicago and was designed by John Roth.

MISS MCGOVERN'S RESIGNATION—Kathryn W. McGovern has resigned as Assistant in charge of Prints. During the eight years of her association with the Museum, she has been active in the development of the Print Department. Her enthusiasm for prints and her technical knowledge have been instrumental in securing for this department the coöperation of print collectors and connoisseurs. During the time she has been with the Museum many important gifts have been made to the print collection. In addition to Miss McGovern's efficient service in the care of the prints, she has also edited the publications of the Scammon lectures and at various periods the BULLETIN. She will be married in January and will make her home in Boston.

ALUMNI ASSOCIATION—The annual meeting and dinner of the Alumni Association will be held at the Institute on February 11. The fall meeting attended by about two hundred alumni was in the

form of a tour of the studios in the Tree Studio Building, followed by a tea at the new quarters of the Palette and Chisel Club. The Alumni sketching class meets at the School every Saturday afternoon at 1:00 P. M. and draws from the costumed model. The painting by Eugene F. Savage, awarded the William M. R. French memorial gold medal at the annual exhibition, has been purchased by the Friends of American Art. A new directory and Alumni book is now in preparation.

DEATH OF CERAMIC LEADER—With the passing away of Mrs. Leroy T. Steward, president of the Atlan Ceramic Club, the Art Institute has lost a loyal friend. Mrs. Steward founded the Atlan Club at the time of the World's Fair and ever since has been its leader in raising the standard of decoration on porcelain. During this period the Atlan Club and the Institute have been closely associated, each coöperating with the other in the attainment of its ambitions and ideals.

LECTURES—On January 24 I. B. Stoughton Holborn, the well known Oxford University extension lecturer, will talk on "Greek costume and the principles of dress." The lecture will be illustrated by demonstrations of Greek costumes on a young boy. Charles Upson Clark who delivers a series of three lectures on January 31, February 7 and 14, is a former director of the School of Classical Studies of the American Academy in Rome. F. A.

Cushing Smith who talks on February 28, is a landscape architect on the lecture staff of the Extension Department of the Institute. Dr. Edgar J. Banks who speaks on March 14 and 21 is a prominent archaeologist. He was field director of the Babylonian expedition of the University of Chicago to Bismya. The subjects of the lectures and the dates of the Tuesday-afternoon concerts are given in the calendar.

EXTENSION DEPARTMENT—For the first time the complete program of lectures and demonstrations in the Better Homes Institute is being presented in Chicago. Beginning with January 9 evening programs have been given in four high schools and one grade school free of charge. After the Chicago engagement a tour of the east and south will be made.

ANTIQUARIAN SOCIETY—On January 20 the Antiquarian Society held its annual reception at which the members appeared in ancestral laces. A talk on colonial lace was given by Mrs. L. Earle Rowe.

THE SCHOOL—The Tuesday Art and Travel Club has presented the School with four scholarships and a reference library of books and prints for the Printing Arts Department. Louis Grell has been appointed instructor in commercial art to take the place of Richard Fayerweather Babcock who has been granted a leave of absence to execute an important commission.



CHINESE SAMPLER FROM THE EMMA B. HODGE COLLECTION OF SAMPLERS

EXHIBITIONS

JANUARY, 1922—JUNE, 1922

- January 3-23, inclusive—Portrait etchings and drawings by Elisabeth Telling.
- January 20—Opening of gallery of Chinese and Korean art.
- January 26—February 28, inclusive—Twelfth Annual Exhibition of Etchings under the management of the Chicago Society of Etchers.
- January 26—March 5, inclusive—Twenty-sixth Annual Exhibition by Artists of Chicago and Vicinity.
- February 1—Loan exhibition of pewter.
- March 3-29, inclusive—Etchings and drypoints by Margery A. Ryerson.
- March 12—April 9, inclusive—(1) Annual architectural exhibition. (2) Group of decorative paintings and sculpture. (3) Paintings by Grace Ravlin.
- April—Etchings by contemporary British etchers.
- April 15—May 15, inclusive—(1) Second International Exhibition of Water Colors. (2) Collection of modern drawings. (3) Photographs by Chicago Camera Club. (4) Exhibition by animal painters and sculptors.
- May 3-31, inclusive—Color prints by Boutet de Monvel and George Senseney.
- May 27—June 11—(1) Annual exhibition by students in Art Institute School. (2) Twenty-ninth Annual Exhibition by the Art Students' League of Chicago.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL, TUESDAYS
AT 4 P. M. NEARLY ALL ILLUSTRATED BY STEREOPTICON.

- January 24—"Greek costume and the principles of dress." I. B. Stoughton Holborn.
- January 31—"Rome, capital of the Caesars." Charles Upson Clark.
- February 7—"How the Romans wrote their books." Charles Upson Clark.
- February 14—"Book and miniature, from Charlemagne to Gutenberg." Charles Upson Clark.
- February 21—Concert by members of the Chicago Symphony Orchestra.
- February 28—"Design and planting of the home grounds." F. A. Cushing Smith.
- March 7—Concert by Philharmonic String Quartet.
- March 14—"Stories of great archaeological discoveries." Edgar J. Banks.
- March 21—"The seven wonders of the ancient world." Edgar J. Banks.

SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock. George Dasch, conductor. Admission 15 cents.

Programs of chamber music are given on Sunday evenings once a month at 8 o'clock. Admission 25 cents. The series is as follows:

- February 5. Philharmonic String Quartet.
- March 5. Shostac Quartet.
- April 2. Philharmonic String Quartet.

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